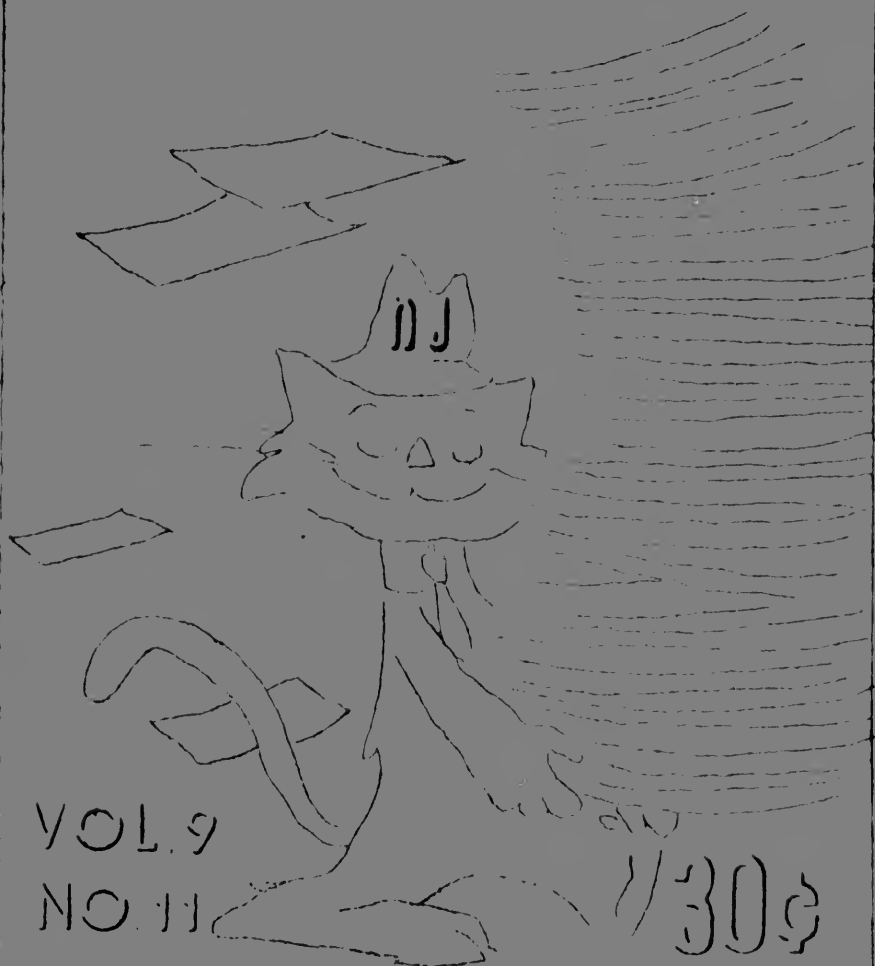


NORTHERN

JUNKET



VOL. 9

NO. 11

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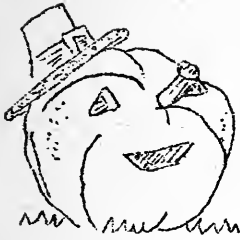
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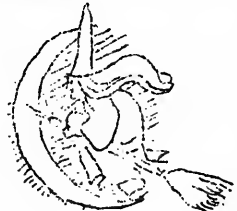
TAKE IT OR LEAVE IT

All right! All right! There is a bad goof on page 12 of this issue: there's an unreadable line! It should read: "you become involved in technicalities which explain the facts. Therefore, it is a lot better and more appropriate for anyone who wants to talk about it first to acquire the knowledge - ". Sorry. Guess some Halloween warlocks or witches got into the typewriter when the stencil was being cut.

And, before I get letters from irate traditionalists saying, among other things that I have sold them out etc. let me say that it is far from the truth. I am speaking about the article "It Worked". There is something to be learned here. Especially by all square or folk dance camp directors. The idea of a concentrated short course in the basic steps and figures of the dances of any country is a commendable idea. We couldn't care less that it comes from the "western-style club square dancers". Practically all square and folk dance camps are run for the people who already know something about square and/or folk dancing. This is great. We need them. But a camp for real beginners is necessary too. We don't mean one or two daily classes in some form of the dance that is geared for newcomers; we mean the whole ruddy camp, every class geared for real beginners. And probably they'd be happier if "graduation" services were done away with!

Sincerely

Ralph





THE ORIGIN OF THE APPALACHIAN SQUARE DANCE

by HUGH THURSTON

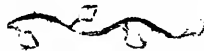
The Appalachian square dance, sometimes known as the "Kentucky Bunning Set" is a fascinating subject for anyone interested in the background, history, origins and development of the folk dances of northwest Europe and their descendants in North America.

There are, on the face of it, three possible ways in which an American dance can arise. (1) It may be an Amerindian dance taken over (and possibly modified) by the pioneers. (2) It may have been invented from scratch in North America. (3) It may be an import (again, possibly modified).

The slightest knowledge of Amerindian dancing ex-

ables us to throw out the first possibility; there is just no resemblance in style, concept, purpose or technique between any type of Amerindian dance and the Appalachian dances.

The second possibility - independent origin - can also be dismissed. In the first place, it is inherently improbable. Dances never do seem to originate independently. The more one investigates dancing the more one confirms that every type of dance has developed out of something that has gone before. For the Appalachian square dance an independent origin is particularly unlikely because it has a specified and highly sophisticated structure, which we shall describe shortly, whereas the people who were dancing it when it was discovered (in 1917) were rural and unsophisticated; dwellers in log cabins rather than houses. It is true, of course, that peasant communities can produce some rattling fine dances (let us think, for example, of the Huculs in Carpathia or the Šops in Bulgaria) but the only complexities that occur in them are such things as fast intricate stepping, unfamiliar rhythms, or physically difficult movements like high leaps and deep crouches. Unsophisticated communities never produce highly structured dances.



A second piece of evidence against an independent origin is that the Appalachian dance contains typically European figures like stars, circles and chains; and such Appalachian figures as "Shoot the Owl", "Wind Up the Ball-yarn" and "California Show Basket" are like certain European children's games or simple folk dancing.



This leaves us with the third possibility; that the Appalachian dance is of foreign origin. In fact, the evidence of the figures makes it clear that the dance is of European origin. It cannot, for example, be a negro dance that has spread from the south like jazz music.

The reader may think that so far we have only proved the obvious - the Appalachian square dance is obviously of European origin and the lengthy reasoning above is unnecessary. But it is always a good idea to be careful. Mistakes have been made about the origin of the Appalachian square dance.



Of the various European countries, those whose dances are most likely to have been taken to America are the British ones, though it is possible, of course, that immigrants from Germany or some other European country could settle in large enough numbers in one district for a dance of theirs to take root, flourish and spread. When we consider the various forms of European dance we see at once a very striking resemblance between the Appalachian dance and one of the main forms of Irish dancing: the rinceáí fighte. We might as well check that there was a reasonably substantial Irish immigration into Appalachia. The figures for British immigrants into Kentucky from the 10th U.S. Census are:

English	4,100
Scottish	982
Irish	18,256
Welsh	394

So the Irish are there not merely in large numbers, but actually in the largest numbers.

In looking for the origins of any dance it makes sense to find as early a description of it as possible. I shall, therefore, use the first description of the dance, which is the one by Cecil Sharp in "The Country Dance Book, part V 1918. For the description of rinceáí fighte to compare with this I shall use O'Keefe and O'Brien's "A Handbook of Irish Dances" (1912).

Now let us describe the structure of the Appalachian square dance. It is performed by any number of couples in a circle. It seems as though in Cecil Sharp's time the commonest number was four; at any rate he des-

cribed the dance as performed by four couples and remarked "if certain figures be omitted, that number may be exceeded". The sequence of the dance is as follows:

Introduction
 Promenade
 Figure led by the first couple
 Promenade
 Figure led by the second couple
 Promenade
 Figure led by the third couple
 Promenade
 Figure led by the fourth couple

The whole sequence of promenades and figures is repeated, but with a different figure; then with yet a third figure, and so on, for as many figures as the dancers like; and the dance ends with a finale. The performance which Sharp noted in detail had fourteen figures. (This performance also had two promenades: a "grand promenade" and a less elaborate "little promenade". This seems to be exceptional. Another performance noted by Sharp, and in all versions I have seen described by other collectors, have only one).

Three striking things about this structure are (a) The dance is built up from a selection of figures that are chosen arbitrarily from an existing repertoire; (b) each figure is danced "progressively"; that is to say, it is led by each couple in turn; (c) the figures are separated by a "chorus" (the promenade) which is danced over and over again.

<<->>

This structure is large-scale and elaborate, but precise. It is quite different from that of, say, the German/Danish/Scanian quadrille in which the structure is verse-and-chorus with no progression (Skanek Kadrilj for example); or the Anglo-French quadrille which is in five separate sections no two of which need have the same structure. (The Lancers, for example); or the Circassian circles (known in America as Sicilian circles)

which have the progressive movement round the circle, but only one figure and no chorus.

Now let us look at the rinnci fighte. They can be danced by varying numbers of couples round a circle, the commonest number being four, though eight, six and two are also possible. A typical rinnci fighte goes as follows:

Introduction

Body

Figure led by the first couple

Figure led by the second couple

Body

Figure led by the third couple

Figure led by the fourth couple

The whole sequence of bodies and figures is repeated but with a different figure; then with yet a third figure, and so on for as many figures as the dancers like; and the dance ends with a finale.

Apart from the fact that the figure is danced twice before the body intervenes (and this detail can vary according to the number of couples in the set and the number involved in the figure) this is the same structure as that of the Appalachian square dance, with the body playing the part of the promenade.



The resemblance between the two elaborate structures is clear; the rinnci fighte have the three striking characteristics that I labelled (a), (b), and (c) when discussing the Appalachian dance. There are, of course, some differences. - Although the introductions are of similar type - a brief sequence of movements which all couples do the same - the finales are very different; the Irish one is like the introduction, but the Appalachian one is a kind of game, something like nine-pins (it is called "Old Dan Tucker"). The proportions are somewhat different, too: in the Appalachian dance the promenade is a brief "break" between the fig-

ures, whereas the body of the Irish dance is much more substantial. Perhaps that is why the Irish do not repeat the body after every figure, and together with the vigorous nature of their steps may be the reason why they do not put so many figures into one dance: no rinnici fighte would have anything like fourteen figures; five is the largest number I have seen.

- to be concluded -

WHAT KIND ARE YOU?

Are you an active member,
The kind that would be missed;
Or are you just contented
That your name is on the list?



Do you attend the dances
And mingle with the flock;
Or do you meet in private
And criticize and knock?

Do you take an active part
To help the dance along;
Or are you satisfied to be
The kind who just belongs?



Do you work on all committees,
To this there is no trick,
Or leave the work to just a few
And talk about "the clique"?

Come to the dances often
And help with hand and heart;
Don't be just a member
But take an active part.



So think it over dance mates,
You know what's right from wrong;
Are you an active member,
Or do you just belong?



(From SETS IN ORDER, 1969)



MENTALLY STALE

by "DUKE" MILLER

Hundreds of reasons for the growing number of square dance drop-outs have been voiced or written. It is my belief that all can be bunched under the term - MENTAL STALENESS.

No one in the business would like to have square dancing considered to be an athletic event but in this one respect I see great similarity.

Over 50-years of my life have been spent in every conceivable capacity with athletes and athletics. Naturally I have known hundreds of teams and thousands of individual athletes at school, college, and professional levels, but have seen only one team and perhaps two dozen individuals go physically stale. The team was a high school football team which defeated 3 tough opponents in 8-days. The individuals simply over-trained, took off too much weight, or both.

In contrast I have seen dozens of teams plus hundreds of individual athletes go mentally stale through over-exposure. When this happens they are of no use to their team or themselves. Interest is lost. Some openly quit while others stay on a squad without "putting out" until the coach drops them.

As you know, I like all kinds of dancing, eastern,

western, or what have you. However, my experience in other fields points up the danger of having to dance 2-3 or more times per week just to keep up with the latest terms. There is no question over the fact that numbers of dancers get a kick out of doing just that. Unfortunately, it leads to a saturation point; they go mentally stale; drop out, and in too many cases never dance again.

For similar reasons we are losing too many talented callers who become sick of having to present a new basic every week. At one time a large percentage of callers led dances from 25 to 50 years. Today, how many can you name who were calling even 10 years ago?

Too much of a good thing brings saturation and mental staleness. Already it happens too often in square dancing.

WALTZING

A visitor to the ocean resort of Cape May, N.J. in the 1850s wrote:

"Modern waltzing is my utter abomination. How a lady of education, delicacy and refinement can consent to exhibit herself in a public assembly in that way is beyond my comprehension.....If a waltzing couple should be suddenly petrified in some of their attitudes and evolutions and be looked at when the excitement of the scene is passed, my word for it, you would never more hear of waltzing among decent people."





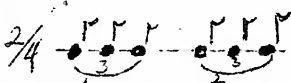
KNOW YOUR SQUARE DANCE MUSIC

by WALTER MEYER

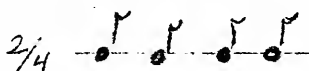
part 3

I apologize for somewhat deviating from the subject. I am supposed to talk about square dance music but it is my opinion that these thoughts have to be brought into the foreground. To a certain extent they belong to a discussion of square dance music and make everyone understand the importance of square dance music. I have talked about the time in music. The $2/4$ time is by far the most used. $6/8$ time comes in second and $4/4$ time comes in last. The time of any musical composition depends on the build up and the phrasing. The caller has to understand why certain tunes are in $4/4$ time instead of the mostly used $2/4$ time. Also, he should be able to recognize just by listening whether the music is written in $2/4$, $4/4$ or $6/8$ time. A musical piece in $4/4$ time with 32-measures as the sequence has 128 beats. As for the $6/8$ time, it again depends on the

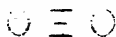
character of the music. For instance, if there are six 8th notes to each measure (Irish Washerwoman is a good example) it would be a poor notation of music to write this in 2/4 time. Out of each three 8th notes, triplets would have to be indicated, and the accompaniment of the bass or chords would somewhat be fighting the melody. An example is



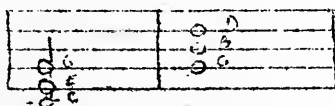
and the accompaniment for the same measure would be



There are many square dance pieces written in 6/8 time and they come in very handy to give the caller and the dancer a wonderful deviation from the sometimes tiresome 2/4 music. All this, and much more than I can say now, has to be known and studied by anyone who wants to get into the art and profession of square dance calling.



One more factor - and an important factor - in knowing square dance music is the consistency of harmony. Most square dance pieces are geared to simplicity in harmony, and only employ the "tonic" and "dominant" in its music. The tonic is the key note in the given scale and in which the music is written. The dominant is the fifth tone of a major or minor scale. The dominant chord is built up in a triad, just as the tonic is built up in a triad. The dominant tone is of major importance in such music because this dominant tone is found in both the tonic and dominant chord. Let's take, for instance, a piece written in the key of C. The dominant would be the tone of G. Building a chord or triad on the note of C would be CEG, and building a triad on the note of G, it would be GBD. So you can very plainly see by this very crude example that the dominant tone of G is found in both chords. Example:-



If there is a piece of music written which employs only the tonic chord and the dominant chord - and the majority of square dance tunes are written in such a way - then one has only to know how to find the tone of G (dominant) and this tone of G will always be in harmony with the music. If there should be any other modulations (quite often to the sub dominant, the 4th note in the scale, it should be very easy to adjust the voice either one tone lower or one tone higher than the dominant. Written in the key of C, this would be the note of F or A. It may not seem proper to bring this subject of harmony into the subject of square dance music, but again, I insist that it is very essential to callers to know this technicality and harmony of the square dance music. There is a definite connection which only can be felt when one has the knowledge of such music, and this connection will come into the foreground when a caller starts to acquire the knowledge of square dance music.



Every one of us has heard many discussions on the subject of square dance music; may it be in Panels, Association meetings, around the coffee table or many other places. Quite often these discussions get out of hand and become argumentative to the fullest extent. There is only one reason for such, and that is, that the people involved in such a discussion talk about something they don't know, and they try to hide their ignorance behind some foolish talk. If there is someone in attendance who knows all the answers to such a debate he, as a rule, keeps quiet, because you could not possibly convince anyone of their wrong ideas unless you get involved in technicalities which explain the subject for anyone who wants to talk about square dance music. If that is done, one does not have to be afraid of showing any ignorance of the subject.

There is something in square dance music which cannot be changed, even though many have tried. That is the technical build-up of the music and its phrasing. It seems as though this is the only thing left which goes on and on unchanged in the history of square dance music. Everything else seems to be torn apart and changed to the individual fancy of someone who knows absolutely nothing. Individuals make their own laws and then try to push it onto the dancing public and callers. Nothing like that can be done in square dance music. The "tradition" - like this word or not - of the law of the music and thus, the square dance music, will stand forever.

In conclusion, and to somewhat summarize what I have said in this article, it might seem to you that there are many gaps from one subject to another. That is true, but in order to encompass this immense field of square dance music, I tried my best to make it as plausible and understandable as I could, and to touch only, to my thinking, on the most important items and thought.

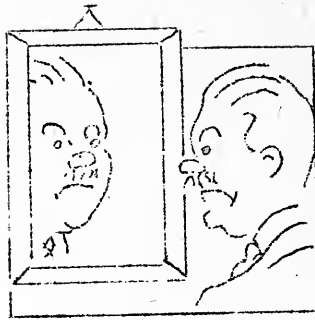
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Can dancing help mentally disturbed children?

Answer: Dancing, used as therapy for mentally disturbed children at the Laurence School in Van Nuys, Cal. is believed to be helpful in releasing a child's hostility, calming his fears, and helping him discover a new reality within himself. Dr. David Meltzer says in "Family Weekly", "Dance therapy can touch and reach a person at the deepest levels, helping to restore forgotten freedom in contacting others with friendship and without fear."





IN THE GARDEN

by PAT PENDING

Figuratively speaking - did you ever stroll down a country lane bordered by head-high hedges and suddenly find one garden gate ajar?

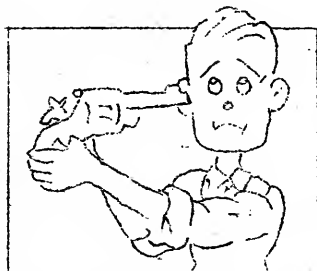
A stolen glance into this garden will give you a dire jolt because it has rows of different kinds of foliage apparently cultivated by rank amateurs and many rows of weedy plants labelled: "To the Editor", "From the Floor", "Correspondence Received". Deeper in the garden are rows of stunted, almost bewildered plants.

In each letter of the labelled rows there is first a compliment to the publisher, then a childish gripe about some phase of today's dancing and its procedures. It closes with a list of clubs to which the writer "proudly belongs".

Now it would seem that these plants have a maximum life of not over three years and in the published letters one can rightly assume the age of the writing plants to be about 6-9 months; that is when the experts start to bud and attempt to blossom. It certainly can't be from any 4-5 year old plants as they have all withered and faded away before reaching that age.

The silly, inane questions appearing on some of

those buds prove that a Free American Public has been mass-hypnotized, mesmerized, and regimented far beyond the point that any ward-heeling politician would dare to attempt. The questions are simply voicing echoes from the teachings of their unskilled caller-gardeners their religious admiration of the teachings of these neophytes and their submission to the edicts of same are appalling.



They have been told just how they can appear and in what colors and costumes; they have been told when they can bud out after so many lessons; they have been told when they can start to attempt to dance and blossom with their superiors. And Dear Lord in Heaven above - they swallow it.

In the beds of blooming but stunted flowers in metley gardens are any indication of what the entire bewildered plot of so-called student dancers are experiencing nationally, there is only one answer to the future - utter chaos.

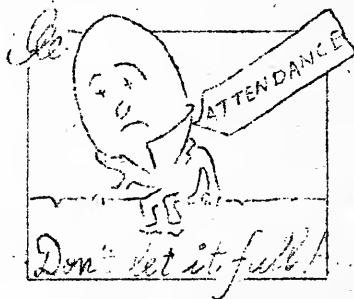
In about 1200 A.D. the English rebelled against regimentation, siezed the government from King John and wrote the Magna Charter. In 1774-5, the American Colonists refused to be regimentized and taxed to death - thus came the American Revolution. A bit later the French rebelled because the Court was having too good a time and the people suffering greatly.

Unless the tone of these notes to the editors change dramatically, and soon, signifying that the buds and young blossoms of our garden with the opened gate are being better cared for by experts and allowed more

latitude to be themselves, not dictated to by nobodies, we may be faced with a revolution of our own dancers. Those now enjoying a monetary field day will just be marched to the guillotine.

Reading between the lines of all those letters to the editor sure gives one a good prospective of just what is happening in the dancers' minds; how bewildered the majority of them really are. The ones that are not printed sure would be a liberal education too, if they could only be discovered and read.

The sooner the ones who are trying to write the rules find out that their subjects should have a little voice in how they are cultivated, the sooner that big Garden of Square Dancing will come into full bloom and not simply weed up and die, choked to death by flowerless, useless plants.



NATIONAL SQUARE DANCE INFORMATION AVAILABLE

Holiday Inns of America

An invitation to help promote square and round dancing has been received from the International Association of Holiday Inns. Director of special promotions, William Carroll, wishes to establish advertising relations with the Square Dance Clubs. He sent a letter to all Holiday Inns throughout the country asking the Inns to allow rack space in which to place brochures for travelers interested in square dancing. These brochures will enable the Inn's personnel, with their knowledge

of the community to direct travelers to local square dance affairs.

Holiday Inns have consented to allow local square dance groups to provide brochure size approximately $3\frac{1}{4}$ x $8\frac{1}{2}$ inches, club dance calenders, schedules, etc. to be placed in their regular brochure racks. There is no obligation on the traveler or the local group. Only the size of the form is important. It should be neat and attractive.

Bill Crawford, an enthusiastic square dancer and a member of Holiday Inns' promotion department is the one instrumental in obtaining this courtesy.

This is a wonderful opportunity for all clubs to take advantage of free advertising of their activities to out-of-area visiting dancers. However, the success of this program will be determined by your efforts - you must prepare the brochures and keep them up to date. Remember, once the copy is in the rack it stays there until you update it or remove it and nothing could defeat this effort quicker than unsightly, inaccurate information brochures.





LAST BASTION OF THE SKIRT

by CONNY & MARIANNE TAYLOR

Pants are IN for women - for formal dinners, trips to town, school and church. The bell-bottom, the elephant, the flare - all the newest are seen everywhere. What with the women in pants and the men in long hair, it's harder to tell the difference. It's been suggested that this is the answer to the population explosion - how about that?

There is, however, one place where women should

still LOOK like women, MOVE like women, and BE TREATED like women - all anachronisms in this modern world - and that's in THE FOLK DANCE. Most of the dances done here date from a by-gone era, when men were expected to lead, to take the dominant role, to be admired for their virility and strength. Women, on the other hand, were meant to be demure, to be protected, twirled, lifted and led. Their skirts twirled and swished, petticoats flounced, slim legs flashed - like WOW! - how feminine can you get?



We think that men still like to see girls like that once in a while, and so we keep this one place for people who feel that way about it. At our folk dance sessions at the Cambridge YWCA, you'll think that we stubbornly, unrealistically, old-fashionedly insist that girls wear SKIRTS - not pants. We might suggest even more presumptuously that the wearer (and the observer as well!) might be more comfortable if the skirt were just a little longer than mini. (To see yourself as others see you, girls, raise the arms shoulder high and check the back view in a mirror!).



So we're an anachronism - but then, so is folk dance in a rather pleasant way. If you or your friends not knowing the score, come in trousers, we usually have a couple of skirts we can loan out to take care of emergencies - but to be sure of a good fit, wear your own! We don't make exceptions to the rule, for if we do we'll spend all out time explaining it to everyone else. So come skirted, all you females, and enjoy being a girl.





IT WORKED

Now it can be told! The historic square dance experiment in Western Kentucky in the beautiful Kentucky Lake area, proved to be successful. Three sets of dancers, coming in from nine states to learn western style square dancing, graduated on September 27th. Those graduates will be integrated into home clubs this fall. Most of these graduates spent a full two weeks dancing in two classes a day. The classes were under the tutelage of four well known callers, each from a different state. Certainly this experimental program will become an annual event and will undoubtedly serve as a model for other area programs like it.

A Septemberfest Festival was held in the same area simultaneously. This festival drew one-hundred thirty two club couples from twenty-three states. The final night, when both the newly graduated class and the festival dancers were combined for club level dancing, the results were both spectacular and proof positive of the results.

Advantages of this concentrated course seemed to be:

1. No absentees.

2. Printed materials covering the basics taught day by day were handed out daily to allow free time for review.

3. Little time for forgetting in between classes cut down the time needed for constant review.

4. Knowledgeable callers pooled ideas for best possible results.

5. A highly motivated, determined group made good students because they had a high stake in the outcome.

The one disadvantage was the small percentage (just as in any conventional class setting) who were not capable, by their own admission, to continue at the accelerated pace necessary to keep up with the class. An alternate relaxed level program is henceforth to be provided for any in this category.

An interesting sidelight is that after only four and one-half days, a total of fifty basics had been learned and perfected by the group. The material used was Sets in Order limited basics and extended basics programs. The Sets in Order prescribed order of teaching was followed, except for minor deviations based on the caller's preference.

NEWS

The Ottawa Square & Round Dance Association is sponsoring a second Leadership Conference on Saturday & Sunday Nov. 15 & 16, 1969. Further information by writing to Alec Gardiner, 1272 Field St. Ottawa 5, Ontario, Canada.

Write to Manny Greenhill, 176 Federal St. Boston, Mass. 02111, and ask for the schedule of his 13th Annual Folklore Concert Series.



TOUR OF THE MORRIS MEN

by "SHAG" GRÆTZ

The origins of the English Morris are lost in the ancient time; even the old ritual plays, which tell of death and resurrection, are all but forgotten. But the dance has gone on, and some of the old play's ritual characters have come on with it. Mr. Cecil Sharp, in 1899, saw a real traditional Morris team dance in Hoadington, Oxfordshire, and brought the news back to the city folk. Because of his collecting, there are many new Morris teams in England, and a number of the old traditions have been revived.

Each village in the Cotswold hills of central England has its own Morris tradition, but we all share the basic style; six men in a set, dancing not just with the feet but the whole body, clapping, banging sticks, waving handkerchiefs, and whatever, to accent the rhythms - it's a good day's work. Sometimes one or two of our best dancers will do a solo "jig", but mostly we dance as a team. The figures and patterns of the dance

have symbolic meanings; the Morris was a spring rite. We come round in the Fall, which when you come to think of it is an appropriate time hereabouts for rededication and renewal.

There must be something to this business of strong magic generated by the old ritual dances. The weather for our annual fall Morris tour of Harvard gets better and better. Our first one, in 1966, ended with a light sprinkle of rain; this year the clouds went the other direction. It was gloriously sunny and cool. As usual, we started at Radcliffe at 2:30 in the afternoon (this was on Saturday, October 4). Later, over in Harvard Yard, we gathered quite a crowd that followed us to the other stops on our tour.



We're all in disguise; we have flowers in our hats, bells on our legs, baldrics and ribbons all over. If we dance by your house, or in your yard, you'll have good luck this year. Watch out for the Hobby Horse; he's fun, but he's mysterious, too. In Padstow they say that if a young girl is caught under the Hobby's skirt, she'll be married before the year's out. Ah well!



Peter Leibert, Squire of the Pinewoods Morris Men, and Art Cornelius organized this year's tour. We had about fifteen dancers from Boston, New York, and other places, with Marshall Barron, Jimmy Nicolson, and Elise Nichols providing the music. Sam Rubin was our own personal Hobby Horse (one of the traditional characters from the old ritual plays). This year, our program consisted of nine team dances from the Cotswold villages of Headington, Bledington, Adderbury, Sherborne, Mynsham, Bampton, and Fieldton, plus the usual assortment of solo jigs. We danced the Processional from Winster on our way from one stop to another.

The green at Radcliffe is huge (to accomodate a field hockey playing field) and surrounded by the students houses. It's a fine place for getting warmed up, and even without much advance publicity, we drew a number of watchers (so how often do a bunch of grown men dressed in white, and wearing flowers and bells, come dancing into your front yard?).



Next, we piled into cars and drove off to Harvard Square, where the football traffic was still pretty dense. The dancers and musicians were dropped off right in the thick of it, and we were piped into The Yard, where we danced in front of Lehman Hall, ringed by one or two hundred people and 300 years of Harvard tradition. The stick dances always resonate particularly well here; there's a good solid pavement for a long-stick dance like Balance the Straw, which has a lot of ground-striking in the chorus.



We spent about half an hour in the Yard, then dance off and out the gate, right across Massachusetts Avenue, stopping traffic as usual, and through the Holyoke Center, a huge building with a covered shopping promenade where the bells resound and echo mightily.

Our next stop is Quincy House, where we dance in the courtyard. By this time we have acquired a crowd of followers, and still more watch from the dormitory windows.

Finally, we arrive at Winthrop House. The dancing here is in an informal little field with a huge elm smack in the middle of it. Except for the somewhat over bearing (and unattractive) Athletic Building, the setting is perfect for Morris dancing, and an ideal place to end the tour, especially because Winthrop House was our sponsor this year.

And in spite of the fact that a Harvard-BU football game took up much of their energy, Winthrop House

YEAR-END CAMP

1969

DEC. 27 to JAN. 1

1969

with

DICK CRUM - Balkan Dances

ANDOR CZOMPO - Hungarian Dances

CONNY TAYLOR - General Folk Dances

CHARLIE BALDWIN - N.E. Squares

GLENN BANNERMAN - Appalachian

RALPH PAGE - Contras & Lancers

5 Full Days

COST - \$55.00 for full session. Includes dinner, supper, all classes, evening parties, snacks, and an unlimited supply of hot coffee all day.

This is one of the great camps of the U.S. Limited to 150 campers about evenly divided between men and women.

Your reservation, plus a \$10.00 deposit per person, or request for literature about camp in case you do not have it, from ADA PAGE, 117 Washington St. Keene N.H. 03431. Deadline for cancellation is Dec. 19th, 1969.

THE THISTLE

A MAGAZINE FOR SCOTTISH DANCERS

Descriptions - Background - History

Sample back-number on request

Quarterly \$1.25 from 3515 Fraser St. Vancouver 10, B.C.

The Canadian Folk Dance Record Service now carries full lines of "DANCE ISRAEL" lp; also Bert Everett's book - TRADITIONAL CANADIAN DANCES. Write for their listings.

185 Spadine Ave. Toronto 2B, Ontario, Canada

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO - any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page, 117 Washington St. Keene, N.H. 03431

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144

FOR SALE

Swing Below - \$1.50

by Ed Moody - A Book On The Contra Dance

Musical Mixer Fun - \$1.00

by Ray Olson

Dancing Back The Clock - \$1.50

directions for 94 Old-Time English Round Dances

Let's Create Old-Tyme Dancing - \$3.25

by Ralph Sweet - A MUST book for serious callers

Country Kitchen - \$1.75

favorite recipes of Monadnock Region of N.H.

New Hampshire Camp Fare - \$1.00

favorite recipes of N.H. Folk Dance Camps

COMPLETE YOUR FILE OF NORTHERN JUNKETS

WE HAVE MANY OF THE BACK ISSUES @ .50¢ each

Order any of the above material from:

Ralph Page, 117 Washington St. Keene, N.H. 03431

SQUARE DANCE WEEKEND

at

EAST HILL FARM, TROY, N.H.

NOVEMBER 7, 8, 9, 1969

with

RALPH PAGE - Contras & Lancers

GEO. HODGESON - New England Squares

GEO. FOGG - English Country Dances

COST - \$35.00 for full weekend. Friday night supper to Sunday noon dinner. Reservations from:

Ralph Page, 117 Washington St.
Keene, N.H. 03431

ANNOUNCING

THE BANNERMAN'S THANKSGIVING FOLK DANCE WEEKEND

NOVEMBER 27 thru NOVEMBER 30, 1969

A weekend of dancing, family fun and recreation in the beautiful Shenandoah Valley at Massanetta Conference Center, near Harriostonburg, Virginia.

STAFF: Ralph Page - Squares & Contras
Glenn & Evelyn Bannerman, International Dances

Write for brochure from Mrs. Evelyn Bannerman
3805 Seminary Avenue
Richmond, Va. 23227

didn't forget us. At the end of the day's dancing, we found that someone had quietly left a supply of good Guinness and Bass Pale Ale for the benefit of the needy dancers.



In the evening, an English Country Dance Party at the Cambridge YWCA, put on by the Boston Centre of the Country Dance and Song Society and hosted by Arthur and Helene Cornelius, made a thoroughly satisfying day complete.

The Pinewoods Morris men were formed in August, 1964, at Pinewoods Camp in Buzzards Bay, Mass. We are the only team outside the British Isles to be accepted into the Morris Ring, a loose federation of the Morris Teams of England. Our two officers are the Squire, who acts like a President, and the Bagman, who does the rest of the work. The present Squire is Mr. Peter Leibert, and the Bagman is Mr. George Fogg.

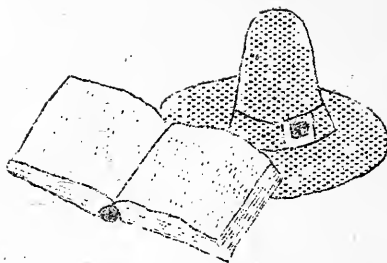
NEWS

Ted Sannella opened a new series of Friday night dances at the First Church, Congregational, Harvard Square, Cambridge, Mass. 8:30 to 11:00 p.m. All are welcome. The series features folk, square, contra and ethnic folk dances.

The Rhode Island Federation of Square and Round Dance Clubs will hold their 11th Annual Fall Festival on Tuesday, November 11, 1969 (Veteran's Day) at Rhodes-on-the-Pawtuxet Dance Hall in Cranston, R.I. 10 continuous hours of square and round dancing will begin at 2:00 p.m. and last until midnight. Callers from 53 square dance clubs represented in the Federation will alternate throughout the event. Write Richard A. Gould, Publicity Chairman, 78 James St. E. Providence, R.I. 02914 for further information.

BOOK

REVIEWS



INTERNATIONAL FOLK DANCE AT A GLANCE. Cecile Gilbert. viii # 171 pp. 67 dances. Burgess Publishing Company. Minneapolis, Minn. 1969. L.C. 70-89895. \$3.25

The publishing of dance books - folk/square/round - seems to go in cycles. We've been on the "off" cycle for a few years. Thus a new dance book is doubly welcome. This is a very good book and I recommend it to any serious dance teacher or to one who just wants to know a little more about what he is dancing. Descriptions are clear and concise. I don't go for the symbols bit which purport to tell you where to go. But there are others who will like them. I recommend it.

THE GAMES OF CHILDREN. Henry Bett. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. #68-31218. \$6.00

If I was a school teacher or a recreation leader I certainly would want this book. The author's coverage of the origins, development, and variations of children's games of the Old and New World is fully documented by footnotes which refer the researcher to hundreds of sources from ancient to modern times. It is arranged by subject in six chapters: general introduction, weddings, and funerals, springtime and verdure, sunshine and fire, fairies and goblins, and foundations and sacrifices.

A PEDLAR'S PACK OF BALLADS. William Hugh Logan. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. 67-23929. \$17.50.

William Logan truly loved the street ballad singing of his time and lamented the demise of ballad-mongering. He questioned the value of the great mid-nineteenth cen-

tury change in popular literature. Many satisfying common entertainment such as broadsides were denounced in favor of "the grand", which was frequently based on nothing more than superficial pomposity. In this "pedlar's pack" are preserved the best and most representative ballads, selected from rare original broadsides. Each ballad is accompanied by extensive notes which substantially enhance the worth of the anthology. Some of the tunes that the ballads were sung to went on to become well-known dance airs. Highly recommended to anyone interested in folk songs.

CHRISTMAS TRADITIONS. William Muir Auld. 1931. 179 pp. Republished by Gale Research Co. Detroit, Mich. 1969. L.C. 68-58167. \$6.50.

Many elements are blended into Christmas rituals and customs: pagan and Christian, gay and grave, mystical and matter-of-fact, historical and legendary. This book surveys the origins, antecedents, changes, and developments of the traditions through the ages. Its study is scholarly but not pedantic; Muir always keeps in mind the special significance that the Child's birthday has been of interest to children. Anyone interested in the subject of Christmas will thoroughly enjoy this book.

ETHNOLOGY IN FOLKLORE. George Laurence Gomme. London. 1892. viii # 200pp. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. 79-75802. \$7.80.

Gomme was one of the great collectors and writers of folklore. His name is still mentioned with great respect among modern folklorists. By isolating ethnological elements in European folklore and then using a comparative method to examine them, Gomme was able not only to reveal much about the nature and diffusion of lore but also to formulate principles and laws of folklore. If you are only mildly interested in folklore - forget it. If you are truly interested in the subject - buy it.



SQUARE DANCE

END LADIES CHAIN

As called by "Duke" Miller

Any 2/4 tune you prefer. Any intro. breaks and ending.

Head two couples forward and back
 Take your opposite to the side
 Split the corners to lines of four
 Forward eight and back with you
 The end two ladies chain (don't return)
 All four ladies grand chain
 The new end ladies chain
 All four ladies grand chain
 Promenade the one you have (not partner)

Repeat for heads - then break

Repeat figure twice for the side couples, then break

Any ending you wish.

Note: On "chains" do not chain back



MARRIED: June 7, 1969, Olivia Haskin and Thomas Hitchcock, in Saint Mark's Church, Newport, Vt.

THANKS: To Tony Parkes, recipe for Chinese spinach; to Helen Chace, recipe for graham bread; to Ted Mauntz, a book of choral music; to Windy Sayer, dance programme of 1872; to Cecile Gilbert, copy of her new dance book; to Iva Randall, cookbook.

CONTRA DANCE

LADS OF KILDARE

An original dance by Ralph Page, 1969

Suggested music: Peter Street

After the pattern is set
in your minds, change it
to a duple minor.

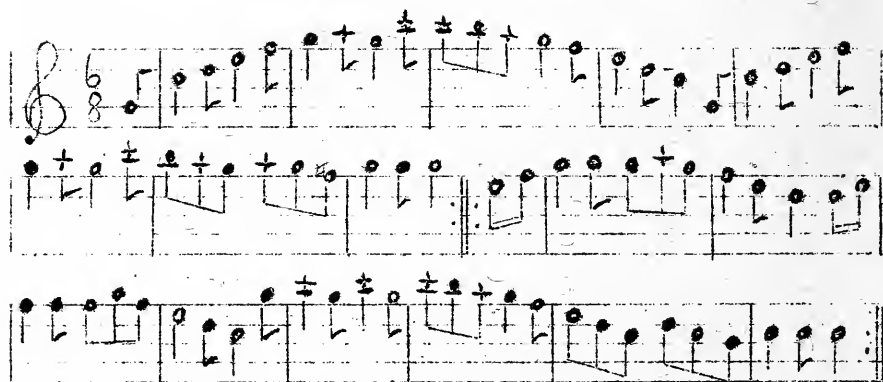
Couples 1 - 4 - 7- etc. active. Do NOT cross over.
Active couples forward and back, turn by right hand once
and a half around. To next below for a left hand round;
to the next (couple 3) for a circle of four once around;
Actives swing partner in center; up the center, cast off
Right and left four.

THANKS: To Ted Sannella copy of "Thousand and One Jigs".

FOLK DANCE

FAMILY SEKSTUR

from Denmark



Single circle of couples, facing center, all hands joined with elbows bent. Each lady to right of her partner.

I. (first eight measures of music) - eight buzz steps to the left.

All facing to left, bring right foot across in front and step on it while giving a little push with left foot, then step to side on the left foot. Continue moving clockwise with eight of these steps, alternating weight from one foot to the other.

II. (repeat first eight measures of music) - into the center and back.

All dance four walking steps to the center and four walking steps back to place. Repeat.

III (second eight measures of music) - grand right and left.

Face partner, give right hand there, left to the

next, etc. Dance grand right and left with walking steps to the seventh person (count your partner as number one).

IV. (second eight measures of music repeated) swing new partner.

Take the seventh person in ballroom position and dance a buzz-step swing, revolving clockwise in place. Finish with this lady on right of gent, face center and repeat dance from beginning.

Notes on the dance

The Family Six Dance is a simple mixer with a pretty tune and should be in the repertoire of every folk dance leader.

The version given here is as we learned it at Berea, Ky. at last year's (1968) Christmas Country Dance School. It is also described in the booklet entitled: "Folk Dances Brought from Denmark", by Georg & Marguerite Bidstrup and is on an LP record called "Favorite Folk Dance Tunes of Berea College" available from Ethel Capos at the college. The record should be slowed down a bit with a little boost in the bass control. Another version of this dance, as taught by Gordon Tracie, noted Scandinavian Dance Authority, differs in that figure 1, is done only as an introduction at the beginning, and the rest of the dance consists of the other three parts. In other words, after the swing, all join hands and go into the center and back. The music for Gordon's version is slightly different also, but it too, is a fine tune. This is recorded on Viking #400 (a 45 rpm disc).

The buzz-step swing is done very smoothly in the correct Danish style with a slight bend of the right knee and a straight left leg - creating a nice down-and-up feeling - relaxed and not too fast!

T.S.



THE ADVANTAGES OF GROWING OLD

by M.G. KARSNER

Isn't it a shame we couldn't all begin dancing with the understanding, appreciation, knowledge, and ability gained through ten years experience in folk dancing? This is not to intimate that we do not appreciate or want dancers with little or no experience. To the contrary, we not only want you, we need you, we must have you if folk dancing is to thrive and grow.

We could concentrate on dancing - the enjoyment of bodily expression with musical accompaniment with at least a minimum of style - rather than on trying to remember the next figure of the dance.

We would have time to enjoy the companionship of our old friends, to help the dew dancers, and to develop new friendships.

We could enjoy a dance weekend or dance camp without worrying about how many new dances we were learning to take home.

We could, perhaps, learn something from our modern "Western Style" square dance leaders who are now riding the pendulum back down from a high point of the swing toward more, more intricate, faster and less aesthetically pleasing material to a level of participation that will maintain the interest of those who begin dancing each year. We are, unfortunately I fear, making the same mistake in international folk dancing that our Western-style square dance leaders regret having made. Even our round dance leaders are returning in greater numbers to the old standard dances which have stood the test of time, and are being more selective in the new material now being presented.



We would be in a better position to evaluate and select those dances we wish to add to our repertoire of usable dances for our own pleasure and the pleasure of our groups. There is a limit to the number of dances any one person, or group, can use in a given length of time. A good dance cannot be killed by discretion in repetition, and should not be replaced by a new dance for the sake of appeasing the god of "up-to-dateness."

We would, in all probability, have developed an interest in, and an appreciation of other forms of folklore; the speech, dress, food, and other customs of the people who give us so much pleasure through the contribution of their dances. Can you imagine how much better this good old world might be if Nixon, Kosygin, Ho Che Min, DeGaulle, Nasser, and a few other national leaders could have had our experiences and then could sit down for a yak session at midnight after an exhilarating day of international folk dancing?

"Sophomoritis" is a stage most of us go through when we know all the answers; when the leaders are incompetent; when everyone else, particularly beginners is a poor dancer; and when we have to do the teaching in our set to help (?) the instructor. It is an affliction, beginning from six months to a year from our first efforts at folk dancing, which increases in intensity for a year or so, then gradually diminishes over the years until we are completely rid of the symptoms and really enjoy folk dancing.

There are other advantages, in addition to those mentioned here, in growing old in folk dancing. Those of us who are already there may be enjoying life more than you youngsters think we are. If we live long enough, however, there is always a second childhood and then you will really have to be tolerant.



If you work with children of any age, you will be interested in the new catalog of records, cassettes, film strips, etc. from Catalog 70A, Educational Activities, Inc. Freeport, L.I. N.Y. 11520.

Conny & Marianne Taylor announce a Balkan Weekend with Dick Crum, Nov. 1 & 2, at the Browne & Nichols School Gym. Write the Taylors, 62 Fottler Avd. Lexington, Mass. 02173, or call 862-7144 for further information.

The 22nd Annual Texas Thanksgiving Folk Dance Camp will be held at Camp Hoblitzelle, Midlothean, Texas, November 27 through November 30th, 1969. Staff includes Bev and Ginny Wilder, Atanas Kolarovski and Jean Forbes. In formation from Glenn R. Gartmann, 3427 W. Pentagon Park way, Dallas, Texas, 75233.



October 1, 1969

Dear friends:

As most of you know, the building that has housed FOLK DANCE HOUSE for these many years is being demolished. Our last session was held Saturday, September 27th. Founded in 1940, it has served as the nation's Folk Dance Headquarters for 30 years and has brought much joy to thousands of people from all over the world.

While we have closed the doors at 108 W. 16th St., we shall continue holding classes at another location. The Diocese of the Armenian Church has been most co-operative in extending to us the use of one of their halls for classes. We will be in the "V" Hall of the Diocese Armenian Church, 630 Second Ave. Between 34th & 35th Sts.

Please do NOT telephone or write to the church for information. All inquiries, mail, record orders, should go to: MICHAEL HERMAN, FOLK DANCE HOUSE, P.O. Box 201, Flushing, L.I. N.Y. 11352.

Our new meeting place is located in the cultural center of a beautiful cathedral, on a well-lighted, active thoroughfare. The 2nd Avenue bus and the 34th St Cross-town bus stop at its door. It is a short walk from the 34th St. station of the Lexington Ave. Subway, and a slightly longer one from the 6th Ave. Subway station.

We will hold our classes three nights a week: Tuesday - Wednesdays - Fridays.

"See you all in Church"

MICHAEL & MARY ANN HERMAN





IT'S FUN TO HUNT



The following items are from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty years during the 1800s and 1900s until 1912.

2/19/62

A Lay Sermon On Dancing

Not only are dancing and junketing in bad taste at such a time as the present, but they are inhumanly disrespectful and foolish. If a father or brother lay in mortal peril in an ipper chamber, would it not be brutal in his children to be "cutting the pigeon wing" below stairs? Hundreds and hundreds of fathers and brothers are languishing in the hospitals of this very city, and thousands upon thousands of fathers, sons, husbands and lovers are exposing their lives in the field to save us from subjugation; and here we are, kicking up our heels and tripping on the light fantastic toe in the most joyous manner. This is not the way to show a decent respect or a merely human sympathy for our suffering defenders. This is not the temper that will or ought to save a people from conquest.

Far be it from us to arouse needless fears or to repress innocent amusements. Properly guarded, dancing is a delightful, healthy pastime - infinitely better than the dry and dreary re-unions where only conversation, half scandal and whole nonsense is allowed. But if we must dance, let us confine ourselves to the old-fashioned, decent and respectable dances - the cotillon

and the like - Heaven save us from the "round dances" as they are called - the loathsome products of a prurient French taste. We regret extremely to hear that these "round dances" are becoming all the rage at fashionable parties and at the "big hops" at the great hotels. Words cannot express our detestation and abhorrence of these dances. They ought not to be tolerated in the Confederacy. The girl who dances them ought to take Hamlet's advice to Ophelia "get thee to a nunnery". They will do well enough for the romping female animals of Yankeeland, but they ought to be scouted by every pure minded and refined Southern Lady.

Let us have "the German" in our churches after morning service, let us introduce the "Cancan" into our private drawing-rooms and have "model artists" exhibit every night in the parlors of the Exchange and Spotswood. "Richmond Whig".

1/18/79 Hinsdale's New Town Hall

- - - - we must not omit to mention the dedication ball in the evening, which was a select affair and fully attended. There was a promenade concert until 9 o'clock when dancing commenced and kept up until "the small hours" were nearly gone. Russell's Orchestra (Fitchburg), furnished the music and if we should say, after the manner of very young ladies, that the music "was perfectly splendid", we should but echo the sentiment of all our people. This orchestra is really one of the best in New England and they never played better or had more appreciative listeners than on this occasion. There were 120 couples in the hall and on the floor during the evening.

1.25/79 Local Affairs: The decoration of City Hall for the grand military ball, which takes place tonight (Friday) surpasses everything of the kind ever seen here. The hall has been transformed into a spacious parlor and the arrangement of bunting, standards, mirrors, - guns, &c. produces a beautiful and pleasing combination and effect. Lieut. Shedd had charge of the work and was assisted by several volunteers.

Marlborough: A dance was held by the Marlborough Quadrille Band, Friday evening last. A large number were present. Another dance will be given by the band next Friday evening.

2/1/79 Local Affairs:- As was anticipated, the Grand Ball, given by the Keene Light Guard Battalion was a success, everything relating thereto seems to have been included in the arrangements made, and carried out to the letter. A much larger number were present than was expected, including many distinguished guests from abroad, and it is said that so brilliant an affair is seldom witnessed outside of large cities.

3/8/79 Ashuelot: During the past season there was built in the school district, in what is called Lower Ashuelot, a large and well arranged school house, consisting of two school rooms upon the first floor, and over these a spacious and neatly furnished hall, easy of access, the completion and furnishing of which is largely due to the liberal, private contribution of Capt. Ansel Dickinson. On Friday evening last, by previous invitation, the Capt. gave an entertainment at the hall, to many of his numerous friends from all parts of the town. He furnished for them an elegant turkey supper, which for excellence and abundance, is rarely surpassed. The exercises consisted mainly in what most people take pleasure in - dancing, to the superior music from Slate's Band, relieved at times by the music of the Old Line, consisting of two violins and a clarinet, all furnished by Capt. Dickinson. There were present over fifty couples, and when the time came to commence, the Captain and his wife led the first figure. He seemed the genius of the place and conducted everything with military precision. All was orderly, active and sprightly and so well did the company enjoy the occasion they seemed reluctant to go away. Whatever he undertakes, whether in the way of business or of pleasure, in the entertainment or relief of his friends, the Captain has the faculty of doing it successfully and with pleasure. Such people cannot well be spared from the community.

From Windy Sayer, Amherst, Mass. the following:-

Young Men's Party at Palmer's Hall, Friday evening, February 9, 1872. Music by Florence Quadrille Band, F.H. Rummil, prompter.

PROGRAMME

- | | | |
|-----|-----------|--------------------------|
| | | Grand March |
| 1. | Quadrille | Welcome |
| 2. | " | Sleighbells |
| 3. | Contra | Money Musk |
| 4. | Quadrille | Lancers |
| 5. | " | Portland Fancy |
| | | Polka and Schottische |
| 6. | Quadrille | Caledonia |
| 7. | " | Basket |
| 8. | Contra | Hull's Victory |
| 9. | Quadrille | Polka |
| 10. | " | Military |
| | | Waltz, Galop, Varsoviene |
| 11. | Quadrille | Lancers |
| 12. | " | Portland Fancy |
| 13. | Contra | Pop Goes the Weasel |
| 14. | Quadrille | Leap Year |
| 15. | " | We'll Meet Again |

This was a little booklet, 2 3/4" x 4", with a green silk tassel. Opposite the program was a heading "Engagements" to be filled in.

Found in the Amherst Town material in the Jones Library, Amherst, Mass.

You will be welcome at Clark Memorial Hall, Winchendon, Mass., where George Hodgson calls traditional eastern squares to live music Saturday evenings Nov. 1 - 15 - & 29. 8:15 to 11:45 p.m.

From Ed Moody, Hollis, N.H. the following items:

IT'S FUN TO HUNT

sez Mister Ralph Page

But others can do the same and PAT PENDING dug these following out of the August, 1938, issue of The YANKEE MAGAZINE in columns of notices of interesting monthly events, under the sub-title of

"WHERE YOU CAN SWING YOUR LADY"

NELSON, N.H. Every Saturday Night. Town Hall. Caller Ralph Page. Music-Nelson Pioneers, five pieces. Music and caller unusual; specialties, dance calls in rhyme. Two squares or contras to every modern dance. Caller willing to teach beginners. Admission 40¢. Better come early - as hall is usually bulging by 9.

WINCHESTER, N.H. Every Friday night. Struther's Ballroom. Music: Farr's Orchestra. Mechanically perfect - but uninspired. A change is rumored. Every other one a square. Admission 35¢.

DUBLIN, N.H. Every Thursday night. Eskimo Road Stand, Rte. 101 near Marlboro line. Callers Ralph Page & Perley Emerson. Music: Richardson's Orchestra, five pieces. Bull fiddler worth going miles to hear. Every other dance a square. Specialities: Singing calls and galops. Teacher right on floor. Admission 50¢.

HENNIKER, N.H. Every Friday night. Hadley's Barn. Every other square or contra. Also polkas, galops, and schotisches danced. Admission 40¢.



PAINLESS FOLKLORE



TONGUE TWISTERS

"Shush" said the thrush in its plush nest of brush.

If Hugh could hew a yew tree for you, could you hew a yew tree for Hugh?

Does this shop stock short socks with spots?

If Will will wail willingly,
The wild wind will wane;
Then wise Will won't weary
Walking westward again.

Fanny Fewster fried five flounders for Frances Finch's favorite foundling.

THIS 'N THAT

If absense makes the heart grow fonder, then a lot of people certainly love the church.

Nothing is easier to pick up and harder to drop than a prejudice.

Before television no one ever knew what a headache looked like.

On the first day of spring
My true love gave to me
Weed killer, spray, and
A pruning knife for the pear tree!

IMPROBABLE THINGS THAT KEEP ON HAPPENING

Walking on air, eating one's heart out, pushing your luck, kicking up a fuss, bursting with joy, and casting aspersions.

Holding your tongue, stretching a point, punching a time clock, digging up the facts and knitting your brows.

Hanging on every word, swallowing your pride, going to pieces, rattling family skeletons and living in an ivory tower.

Being put over a barrel, cutting a rug, breaking a law, and cutting corners.

FADED PHRASES

You know what I mean?
Oh fiddlesticks. Gosh all hemlock. Oh fudge!
How about them apples. Thanks for the buggy ride.

She's a rubberneck. Aw, go roll your hoop.
Wain 'til I get my meathooks on him!
I've got a misery in my back.

Where have you been all my life?
Spoken like a Ditch uncle.
He gives me the whim-whams.
I haven't the foggiest. That's a lot of banana oil.

He's a blatherskite.
He has none of the milk of human kindness.
That takes the cake.
She's pixilated.

You said a mouthful.
This will kill you.
Ignorance is bliss.
That's a lot of applesauce.



DO YOU

REMEMBER?



When envious feelings were excited in your breast by the boy who could wiggle his ears?
When you got your first pair of rubber boots you wore them all the time?

When there were no high-powered salesmen, so called?
When you got all dressed up and perfumed for the dance, father insisted that you grease the buggy?
When parlor center tables of the elite displayed a large Northern Spy apple embalmed with cloves?

When you made a collection of tobacco tags?
When you were not looking the boys slipped a slice of limburger cheese under the sweat leather of your hat and how you went home later, feeling ill?
When pumpkin pies were so good that they needed no whipped cream covering?

When men's shoes had ears to pull them on with?
When the street lights were extinguished at 11 P.M.?
When everybody liked Hamburger steak?
When women fainted and strong men turned pale as the glue team went by?

When milk was delivered at your door in tin cans at a nickel a quart?
When barber shops never closed as long as trade kept coming?

Do you remember? It really wasn't so long ago!

Halloween

Halloween is celebrated throughout the Christian world both as a children's night of tricks or treats and as a solemn religious observance. But in the tangled history of the holiday, it was not always so, As youngsters ring doorbells and race through Autumn's leaves, the centuries fall away to a time when Halloween was marked with grim pagan rites.



Long before Christendom in Europe set aside Nov. 1 as Allhallows, or All Saint's Day, and the night before as a hallowed eve, superstitious peoples designated a day corresponding to Halloween for ceremonies to placate the spirits of the dead. To them, it was the end of the year and the beginning of Winter.

On that night Samhain, Lord of the Dead, gathered all the souls of those who had been confined to the bodies of animals upon death, and sent them on to their final resting place.

Druid soothsayers of ancient Gaul and Britain recited magic runes in rings of stones, such as the great circle at Stone henge in Wiltshire. The Celts of Scotland and Ireland gathered on windy hilltops around huge fires. The bonfires probably were lighted to guide the spirits of the dead to their final resting place, or to ward off witches. On this night, witches and goblins supposedly roamed the countryside, terrifying the populace.

Human sacrifices were offered in macabre rituals. In strange straw cages built in the shape of giants or animals, criminals of the tribe were confined. These were set afire and the victims roasted alive.

Although the Roman conquerors outlawed human sacrifices, Druid beliefs persisted in other forms. Black cats were long thought to embody evil witches. Even in the Middle Ages in Europe, such cats were burned alive on Halloween.

Belief in witches can be traced to the ancient Egyptians, and witches are mentioned in the Old Testament. In Christianity's battle to wipe out witchcraft, many executions took place, surviving to the witch killings of Puritan New England in the late 1600s.

Masks have been associated with man's dealings with the spirits, both friendly and malevolent, since ancient times. The pumpkin jack-o-lantern has a double meaning. It makes a weird and shadow-casting spook, but also it is carved from a symbol of the fruitful harvest, which has been connected with Halloween since the Roman held feasts for Pomona, goddess of the harvest.



Some people never get homesick. They don't stay there long enough!

There are people who roll out the carpet for you one day - and pull it out from under you the next.

There are many people who want the benefit of the doubt when there isn't any.

Castles in the air are all right until we try to move into them.

Perseverance is ability to stick to something you're not stuck on.

Never put off until tomorrow what you can do today. Tomorrow it may be against the doctor's orders.

When you live close to the graveyard, you can't weep for everyone.

RECIPES

GRAHAM BREAD



Helen Pearson Chace of Worcester, Mass. sends this delicious recipe. She writes: "This is an old, old recipe. My grandmother, whose maiden name was Rhoda Whittier of the famous Whittier family, handed this rule down and I got it from her daughter, my aint Edith Pearson Chick. I do not know how far back the rule came from. I guess you could say that it is very old."

- 1 cup of flour
- 2 cups of graham flour
- 2 cups of sour milk or buttermilk
- 1 teaspoon soda dissolved in buttermilk
- 1/3 cup of sugar
- 1 teaspoon salt
- 1/2 cup of raisins.

I cook in 350 oven about 40 minutes, or until it does not stick to a straw or tined fork.

SPINACH, CHA' O STYLE (Chinese)

This recipe from Tony Parkes, N.Y.C. who says: "I hate spinach, but I like it this way only. It's toothsome - and nonslimy. Try it with other greens, diagonal-sliced broccoli, asparagus, etc."

- 1 pkg. fresh pre-washed spinach
- 2 or 3 Tbsp. oil (peanut or corn)
- 2 Tbsp. rich chicken broth (canned, or bouillon from cube, made double strength)
- 1 Tbsp. sherry

Heat oil in large heavy skillet or Dutch oven. Blot handfuls of spinach, rinsed in cold water, and picked over and torn into pieces, on paper towels. Put in hot oil just to cover bottom of pan. Stir as it cooks, until it just turns color - a deep beautiful blue-green. Remove and do another batch, till all is so processed. Then remove all of it to pan. Add broth and sherry - stir. Heat at high heat for no more than one minute. Serve immediately. Taste for salt; you may not want any depending on broth used. Serves about 3.

DUTCH APPLE CAKE

Peaches may be used instead of apples to make a Peach Cake from the same recipe.
 Cream together 3 tablespoons shortening and 5 tablespoons sugar. Add 1 egg and beat until smooth. Then $\frac{1}{2}$ cup milk. Sift $1\frac{1}{2}$ cups flour with $\frac{1}{4}$ teaspoon salt, $\frac{1}{2}$ teaspoon cinnamon and 3 teaspoons baking powder. Stir this into the liquid mixture and when mixed, pour the batter into an oblong, well-greased baking pan. Peel, quarter and core 2 large or 3 medium-sized apples and cut each quarter into slices about $\frac{1}{8}$ -inch thick. Arrange these in rows on the batter, pressing the thin edge into the batter. Sprinkle with 3 tablespoons sugar mixed with $\frac{1}{2}$ teaspoon cinnamon. Sprinkle 3 tablespoons well-washed currants over the sugar (may be omitted) and bake in a moderate oven - 375 degrees - for about 30 minutes or until apples are tender and the cake well browned. Serve warm with cream or lemon pudding sauce.

There was a movie on late TV the other night that was so old the people dining in the restaurant paid their bill in cash!
 Little girls nowadays, can't wait 'til they grow up and get bigger, so they can wear even shorter skirts. They who look only for faults, see nothing else. Instead of loving your enemies so much, try treating your friends a little better.

TO PERK UP YOUR APPETITE

Rub salad bowl with bay leaf and garlic for a subtle addition to your oil and vinegar dressing.

Next time you broil some frankfurts, bread them first. Chop walnuts in your next applesauce or cranberries for a different taste.

For a quick casserole, top canned Louisiana yams with crushed pineapple, a dash of ginger and some miniature marshmallows.

Try tart grapefruit juice instead of lemon juice on your next seafood appetizer for a different taste.

Add a spoonful of peanut butter to a cup of pancake mix for tasty pancakes.

Equal amounts of Blue Cheese and Butter, whipped together until fluffy, is a great topper for chopped steak.

To improve the flavor of French onion soup, add a cup of dry white wine such as Chablis'.

Top cauliflower with finely chopped anchovies for a taste treat.

For a new taste for breaded veal cutlet, try adding small pineapple chips to the breading.

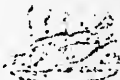
To add zest to scrambled eggs, add a little garlic salt and paprika while they are cooking.

Before preparing sour cream for one of your dishes, add a sprinkling of grated lemon rind.

For a tangy appetizer, cut franks in small pieces, place in chili con carne (without beans) and heat in a casserole.

Add a ground raw potato to your sauerkraut when cooking, to eliminate some of the tartness.

A tasty tartar sauce can be made with mayonnaise, chopped onions and green relish.





NORTHERN JUNKET

Vol. 9 - - - - No. 11
Three Dollars per twelve
issues
Canadian & Foreign - \$3.50

Single copies @ .30¢ each
Back issues @ .50¢ each

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Folk Dance Editor
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October 1969

Published at 117 Washington St. Keene, N.H. 03431

LAST MINUTE NEWS

Michael & Mary Ann Herman announce that they will hold their annual Thanksgiving Weekend Folk Dance Jamboree. Saturday and Sunday, November 29-30, 1969. All events will be held at the tremendous, beautiful auditorium of the Cultural Center of the Diocese of the Armenian Church, 630 2nd Avenue, between 34th-35th Sts. New York City. Staff will include ANDOR CZOMPO, ROBERT LEGAULT, CONNY & MARIANNE TAYLOR as well as Michael & Mary Ann Herman.
